A LANGUAGE FOR ALL.

A WONDERFUL INVENTION OF ANOB. SCURE ITALIAN PHILOLOGIST.

The Romantic Story of the Discovery of Pe ducchi by a New York Physician Travelling in Italy.

This is the story of a quaint lingual conceit, imported in embryo from Italy by an American, and developed by him into a system of oral and written communication which he holds as a basis of solution for the great problem, which valspuk has falled to solve, of a universal or international language-a language that shall meet the ideal of being easily attainable, having but few sounds, and only those common to every human tongue, and with a written form that shall be already familiar to every civilized

A New York physician was ascending the broad marble steps of the Cathe-dral at Milau, one morning two years ago, when a shabbily dressed man accosted him. In the purest Tuscan, whose liquid tones fell upon the ear in grateful contrast to the harsh jargon of the Milanese, he asked the American if he

wished to employ a guide.
"It is not my business, sir," he hastened to add, as though ashamed of his position; "but I am compelled to adopt this means of earning my bread. Nevertheiess, you will find me a competent guide, sir: for the Cathedral and I are ends. For months I have been student of its wondrous beauties. Che

I don't understand Italian too well," began the American, when he was in-terrupted by the other, who said in good

"Then we will speak your own lan-guage, sir; it is all the same to me." He was engaged at once. In the tour of the Cathedral that followed, the guide ved himself to be a man of culture

"Tell me," said the American, as they rame forth again into the sunlight, "how it happens that a man of your attainments does not get on better in the world. Have you any bad habit that interferes "Yes, sir; I have," was the unhesitat-

"I am a confirmed philologist, and for a poor man you know that is fatal."

I can hardly agree with you there," returned the American, "for I am addicted to philology myself, and don't believe that I am any worse for it."

A philologist!" exclaimed the guide, his eyes lit up with a sudden glow. "Ah, I understand," he said presently, with a tinge of melancholy in his voice "philology is with you a diversion; with me it is a ruling passion. We have a overb at Florence which says: non c'e riuna per gli nomini di lettere (there no happiness for men of letters.) How

ne and take colazione with me, said the American, "and tell me some-thing of your life and work. I am deeply interested in the subject that is dear to

They went to the Cafe Biffl, in the deleuner that followed, the indigent philomath unfolded to his host an idea for a universal language which he had conceived a few weeks before. He had given it only a few hours of systematic thought, sufficient, however, as he said o confirm his faith in its feasibility. In nutshell, his idea was to construct a language from the diatonic scale, or the seven vocal sounds of music, namely, re, mi, fa, sol, la, si in committing words to writing or print he would be use of none of the established xts, but employ the music staff, place each sound where it belongs, accord g to the universal system governing the music score. With pencil and paper, he illustrated his idea, writing out the conjunction of the verb to make, which, for example, would be fa. Then he pointed out the advantages of a language con-structed upon this plan. It would con-tain only seven sounds, its written form ed people, and it could be written with the rapidity of shorthand; in fact, phono-graphy would be its only written form, and a phonography that could be acquir-ed in half an hour. The doctor was greatly impressed with the altogether new and unique notion. To his mind it suggested boundless possibilities, and he advised the Italian, whose name was Silvio Peducchi, to pursue the development of it. After leaving Milan and continuing his travels in Italy, he wrote to Feducchi, again urging him by all means of to permit the idea to perish. On return of post the doctor was sur-

prised with a bulky package of manuof the proposed new language, and a vocabulary of some two hundred common words which Peducchi had formed from the seven particles of the diatonic scale. He said he had accomplished the entire work in a single night. Enclosed was a letter, written in Italian, of which the llowing is a translation:

I send you in the accompanying documents the last but shattered o my miserable lodging from the pleas ant cafe, where we had colazione, I ambition—inspired by the faith you expressed in my plan for a universal language, and your advice to nurture that child of my brain. I resolved to work night and day, until between the covers of a book I had presented to mankind the realization of my ideal. But fate had decreed otherwise. The seeds of consumption implanted by my ancestors are already bearing their fatal fruit, and ere long the Angel of Death will reap his harvest. A few hours of unbroken toll cause me to cough as though my frail body were a kennel of baying curs. cannot go on with the work. I can give you no stronger token of my esteem may make such use as you see fit is my earnest desire that the giorious ption of which they are the gern sy be carried to perfect fruition. With afreme gratitude and highest esteem, am, sir, yours very sincerely, with a

SILVIO PEDUCCHI. S. If you deem me worthy, I should exceedingly grateful for the receipt om you of such a sum as you might

iere was a plight for a physician welling for his health. Charged by a dying man to undertake the develop-ment of a new universal language! He sent Peducchi a hundred lire note, thanked him for the documents, but made no promises. A month later he salled for New York. During the voyage, he studied the curious documents with which Pedstudied, the firmer became his conviction the moribund philomath was not altogether a dreamer. At first he thought two hundred words composing the orabulary which Peducchi had constructor abulary which Peduceni had constructed were merely a whimiscal arrangement of the several members of the diatonic scale, but he soon discovered that considerable method pervaded the odd production, When he walked down the gang-piank at New York, it was with a head full of Peducehi's vocabulary and grammar, and ever since he has severed much of his spare time to exanding the poor Italian's linguistic bud

A month after his arrival from Italy he wrote to Peduschi, offering to secure him a luciative position if he would come to New York. The doctor had a two-fold object in making this offer-to and at the same time have the Italian near at hand as a valuable collaborator in the development of the new language. Us
Two months from the time of writing not

he received a reply stating that the Florentine had succumbed to the rava-ges of consumption. He died in the home

of his brother at Florence.

The physician in question is a gentleman well-known in medical circles of New York and Philadelphia. For the present he desires that his name be not made public. He calls the new system of language Cocmolangue, which is expressed in the new language by the

Cosmolangue, as a basic principle, aims to strip human speech of its myriad superfluities, retaining only those ele-ments which are absolutely necessary to clearness and accuracy in the expres-sion of thought. That the principle has been successfully applied, there is no doubt in the minds of the half dozen persons in the world who have made a study of this unique lingual conceit. The reader can judge for himself by means of the subjoined specimens of Cosmolangue grammar. First is the conjuga-tion of the active transitive verb, to make, or to do, which in Cosmolangue are both expressed by fa, suggested evidently by the Italian word. Fara, which

Indicative Mond-Present He does It does You do They do lasi fa Past Tense mi fafa

I did or made Thou didst He did do fafa She did It did misi fafa You did lasi fafa I shall or will do or make mi fare Thou shalt do

fa fare do fare He shall do la fare It shall do We shall do You shall do misi fare They shall do lasi fare Conditional.

fa faremi Thou wouldst do He would do la faremi We would do mist faremi They would do lasi faremi

Fa, for all the persons. Subjunctive-Present.

I may do mi fala fa fa fala fa He may do do fala fa la fala fa ni fala fa She may do It may do We may do mist fala fa They may do lasi fala fa

I might do mi falafa fa Thou mightst do fa falafa fa He mightst do She might do do falafa fa la falafa fa si falafa fa It might do misi falafa fa fasi falafa fa You might do They might do lasi falafa fa From the above, which is a complete lasi falafa fa conjugation of the verb, it is seen that the following forms are discribed as

unnecessary-having no existence in Cosmolangue: The imperfect, pluperfect, preterite anterior and future anterior tenses of the indicative mood; the preterite of the conditional as well as the preterite and pluperfect of the subjunctive, and the present and past partici-ples. The extinction of these several forms is not accomplished at the expense of comprehensibleness. You can understand or nake yourself understood in any of the modern languages just as well without them. All Cosmolangue verbs are congugated in exactly the same way. There is not a single exception in terminations, and you are bound to be right. Take the verb To Give-Do, which

is the first person singular of the Italian verb Dare, meaning to give. I gave I shall give I would give All plurals are formed by adding the particle si; thus mi (I) is changed to misi (we), fa (thou) to fasi (you), la (she) to lasi (they). But nouns have no plurals. The plural for all nouns is indicated by a method which necessitates the changing of only one word, the definite article the. The definite article is pluralized like le in French to denote the plural of the noun which never the plural of the soun which never the plural to the soun which never the plural to the sound the sound to the sound the sound the sound to the sound the sound to the sound the sound to th changes from its singular form. This important feature is best illustrated

as follows: Lasi sidomila Lasi sidomila Les hommes La femme Adjectives are not changed before plu-

means of French and Cosmolangue,

ral nouns. Thus; Le bon homme La sol sidomi Lasi sol sidomi Les bons hommes La bonne femme La sol sidomila Les bonnes femmes Lasi sol sidomila Adjectives are subject to decleration, however, but not by means of change in their terminations. The degrees are expressed by prefixes corresponding to plus and le in French. In this regard Cosmolangue follows, in a measure, the principle of the Latin tongues. Thus:

do re falado do re resido falado

Il est grand do re falado
Il est plus grand do re resido falado
Il est le plus grand do re la resido
falado
Here is the King James Version of
the Lord's prayer, written in the key of
C. as Cosmolangue always is. A dot
after a particle sign indicates an accent.
Bar lines denote periods, and rests, commas. When a word is formed of two or more particles the particles are united by a quaver. In words of two syllables accent is on the first; in words of The only exceptions to this rule occur in the past, future and conditional form of the verbs, when the accent falls on the last syllable.

heaven thy fala mim sisolla

deliver evil thine kingdom

milare Perhaps the reader is now beginning to think that Cosmolangue is a arbitrary grouping of sounds. That is to say, its inventor has simply taken at random sections of the diatonic scale, and without rhyme or reason thrown them together to make words. It is true that many of the Cosmolangue roots are born of nothing but the thoughtful judgment of their creator. But in constructing a language designed for all nations and races, how can arbitrary forms be avoided? Suppose the Cosmolangue vocabulary were founded without exception upon Ary-an derivities, it would still be open to the charge of arbitrariness from those peo-ples whose language springs from a

source other than the Aryan families of tongues.

But Cosmolangue is not so arbitrary as it appears on slight acquaintance. The root word may in many cases be a mere whim of the author, but from that whim f word building. Let us take as an example the word Ladosilamisol (tempta-tion), which occurs above in the Lord's

Ariosto, and none of its asperites.

The doctor has almost completed a translation of the Book of Matthew. He has chosen the Bible for translation, he says, because it is the best example we have of plain and vigorous English.

"I have taken the Bible," said he, "not as my model, but the model upon which to make a vast improvement. In my opinion the Scriptures furnish the best example of the possibilities of simple, unadorned and unhammered language, and not a few valuable hints have I obtained from it in the matter of brevity and clear-cut exthe matter of brevity and clear-cut expression and economy of words. There are many writings that excel in simplicity and strength, but after an extended research through the literature of several modern languages, I decided to adopt the libble are modern.

The doctor here took up a copy of the ninth chapter of Matthew, began counting

"Now, in this chapter," he continued where are at a rough count 825 words. Was ever an equally graphic story told by any other writer in four times that number of words? I think not.

"To give you an idea of the extent to which I carry the principle of word economy in Cosmolangue I can produce the same story in that language with less than 650 words including repetitions, of course, or with 186 separate words. So you see, I have many words the better of such an epigrammatic and venerable. of such an epigrammatic and venerable condenser as St. Matthew. How do I accomplish it? Ah, you have not given the subject sufficient study to understand that. It would not satisfy you if I told you that dozens of words are left out entirely as being unnecessary. But it would not take you long to understand it—about a week's study would be enough. I am preparing a grammar and dictionary compreparing a grammar and dictionary com-

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my of words and word particles is a cardinal principle of Cosmolangue, and rather than introduce a new form, the author prefixes the word Ladosi (near) to Lamisol which gives us "near evil" or tempta-tion. The aesthete may say this is not language at all, but jargon. Yet it is not less elegant than many of the modern Latin compounds, as encountered in French, Italian, Spanish and Portugese. In the above example it is seen that from three simple words are envolved two com-pounds, without the slightest change in any of the simple forms. Cosmolangue, owing to its simplified method of wordbullding, abounds in big words.

building, abounds in big words.

A supreme contempt for time-honored parts of speech is shown. Along with subjective and possessive personal pronouns, adverbs are consigned to outer darkness. Instead of saying, you have done well, in Cosmolangue you say, fasi domi sol, which means literally, you have done good. The following literal translations in four languages show that subjective and possessive pronouns may be dispensed with without detriment to easy dispensed with without detriment to easy comprehensibleness:

Have you your hat l'ai votre chapeau o ho il mio capello Tien Usted su som-They have his hat

Tied Usted Usted Them have his hat Lui a en chapeau Noi abbiamo noi ca-

Moi ai vous chapeau

Il a leur chapeau Noi abbiamoil nostro capello pello,
Not very graceful language, to be sure,
but only because we are not used to talking that way, "Me like me beer," while
suggestive of swaddling clothes, is nevertheless clearly understandable, and as forcibly expressive as, "I like my beer"—that is it would be so if we had never known any other way of talking. Relative pronouns are retained, but their number reduced. It is the same with the density of the same with ber, and, like the article "the" indicate the number of the noun which follows: Examples, This day, laiado sisol; these days, ladosi sisol.

Space dose not permit in this brief article a thorough averaging of the second

cle a thorough exposition of Cosmolangue grammar as developed up to date. Enough, however, has been given to show the genius of the language and to conthe genius of the language and to convince the patient investigator that the doctor is not a crank; that he has at least laid hold of an idea whose possibilities are not to be easily measured. Whether it can ever be made to satisfactorily fill the long-standing need of a property language of course remains to universal language, of course, remains to

As a means of oral and written communication, however, it has long been out of the knickerbockers of theory, and every of the knickerbockers of theory, and every day goes strutting proudly about the home of its sponsor in the "long pants" of demonstrated fact. The doctor's fami-ly consists of himself, wife and three chilly consists of himself, wife and three chil-dren, ranging from four to eight years of age. They all speak Cosmolangue, or, as they invariably call it among themselves, Misoliamila. The baby, a bright eyed, chubby boy of four, does all his prattling in that new-fangled tongue. He can speak scarcely any English, only a few words with the servants. His parents picked up from the servants. His parents and little sisters make it a rule never to speak to him in English. Another rule of the family is to always speak Cosmolangue while at table. The only exception permitted is when strangers are present but at such times the children have their meals served in another room. This pre-caution is observed by the doctor in order to prevent any setback to their Cosmo-langue attainments which children might sustain by hearing English at a time and in a place which they are accustomed to associate with Cosmolangue. In other words, they have contracted the habit of speaking Cosmolangue while at table, and the doctor does not wish them to get broken of it. He contends that speaking a language other than one's vernacular is a habit which may be acquired. When the family seat themselves at table they drop English instinctively, and converse

It is remarkable, how fluently they all 01-175 (10)000

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COSMOLANGUE PRONOGRAPHY. can talk the picturesque tongue when they feel in a loquacious mood, and with only about six hundred words as their joint vocabulary. The children haven't near that number, but this fact does not pre-vent them at times from being veritable little chatter boxes. Six hundred is the number of common words which the doc tor has constructed, but he has some two or three hundred more that he uses in his graver moments of conversation with his wife, and which he employs in his translations. But with the six hundred he can tell the little folks stories and they can ask more questions than could be answered with all the languages ever spoken. A real jolly time of it they have generally, chattering in the diatonic scale. When gathered about the evening lamp, the doctor frequently makes a running translation of the contents of the even-ing paper, with his wife as an attentive listener. Proper names, for which there are no equivalents in Cosmolangue, have, of course, to be given in English. The writer has witnessed the scenes here de-scribed, and, although then not under-

Ladosi, near; lami, not; sol, good. To bined, with the aid of which I think the form the word evil, lami, and sol are put together, meaning literally, not good. So principles of Cosmolangue in a week. The sition of the vocabulary depends, of memory. But before broducing my book, I intend to get rid of certain snags by which my system is still beset."
"What are the snags?"
"Technical terms. As you know, their name is legion. I could go through Webster's or Worcester's unabridged, and construct a Cosmolangue word for every But before producing my book,

word in those lexicons. But that would be a departure from my plan of verbal curtailment. Some technical terms are, of course, indispensable to intelligent discourse, but, I believe, only a comparative few. The task is to determine those which are alone indispensable, and leave all the there out. I have found it to be a giganc task, and one, which, once undertaken, ads me into a labyrinth of perplexities. oper names are another snag, which I m't think I shall be able to clear away. They cannot be expressed on the staff in the diatonic scale, but in oral expression could, of course, be pronounced as they

Cosmolangue over Volapuk?"
"Volapuk contains sounds which only a ery small portion of humanity can pro-uce. There is not a single sound in Cos Cosmolangue is the only language in the world constructed according to unvarying rules. There is not a single exception to any of its grammatical rules. Cosmo-

langue has a written form with which every civilized people is aiready familiarhe music score. No one would have to grapple with the acquirements of a strange text in learning this language. It would be familiar alike to the English, the German, the Russian, the Greek, the Arabian and Chinese. A great advantage is the rapidity with which it can be writ-ten. With a little practice the words of the average talker can be taken down in Cosmolargue as fast as they are uttered For rapid writing there is a modified form, which dispenses with the quavers the words of more than one syllable hav-ing the particles joined by the waving

drawn over the dots on and between 'Not the least of Cosmolangue's advanutely essential to clearness. When per ected I think it will enable one to well on any subject with a vocal

weil on any subject with a vocabulary of less than a thousand words. The simplicity of its grammar is another feature in which it is superior to Volapuk. Its scheme of verb conjugation can be learned in fifteen minutes, and the rest of the grammar in an hour. Volapuk Grammar is as difficult as the German or Latin. The rule for Cosmolangue pronun-ciation has no exceptions. There are only seven sounds in the entire language-and they are always the say H. WILTON THOMAS.

Window trep ries,

A lady seeking advice from an authority in such matters as to how she should curtain the windows of her new house (some forty-five in all) received the unhesitating answer, "Use dotted Swiss," and the charming effect resulting proved

This delicate material seems to be more popular for window curtains than ever before, and the reason undoubtedly lies in its adaptability, for it is suited alike to the cottage and the more preten-tious dwelling, being not too fine for the one nor too simple for the other. The more sheer the goods, the better the effect will be, however, and by far the best finish for curtains of this sort is a full ruffled trimming of plain Swiss about three inches in width. By sewing a tiny cord in one edge of the ruffle, and gathering up at the same time, it may easily be secured to the selvedge edge of the curtain either by hand or by

Ruffled bands of the Swiss on cords and tassels of white cotton are the most suitable for draping. A new way of hanging Swiss curtains is particularly adapted to low windows. For a window four and a balf or five feet high a full valance eleven inches deep when finished is used, the goods taken lengthwise to avoid a seam. This should be trimmed at the edge with ruffles of lace. The lower curtains are supplied with small brass curtain-rings, which slip easily on a brass rod just below the valance, the advantage of this arrangement being, aside from its picturesqueness, that the curtains may be drawn at will to act as a screen. They are not draped, and look best when pushed to one side into a space of about ten or twelve inches. For a six-foot window the valance may be thirteen backers, and is both be thirteen inches deep, and in both cases the curtains should come just to

the window frame.-Harper's Bazar. Photographers have lately introduced a pencil for use in retouching negatives which is rapidly revolved by a small electro motor, so that the point of the pencil spins and is rubbed on to any stop pencil spins and is rubbed on to any stop by simply moving the point gently over in any desired direction, thus doing away with the necessity of the tiresome, confined motion of the operator's hand. A German idea in this line which possesses merit consists in fixing the negative of the photo-graph in a frame, which is vibrated rapidly by an electro-magnetic apparatus. Mention is made also of a still later devi this kind of English origin in which the pencil point is very rapidly vibrated through an exceedingly small stroke by a simple electro-magnetic contact or break n so that the pencil has only to be guided by silafa standing a word, was charmed with the stretch melodious tones of the conversation. Cosmolangue is much softer and pleasanter to the ear than the purest Tuscan falling in the conversation in the operator, while the electro-magnet performs the necessary rubbing at an exceeding rapid rate—some 2,000 strokes per minute.

mido from the lips of a refined Roman. It has all the dulcet qualities of the tongue of Arlosto, and none of its asperites.

HOW SOME WOMEN PRESERVE EHEIR COMPLEXION.

Lillian Russell Has Her Face Steamed Daily_Mrs. Jaffry Uses Rainwater and Castile Soap.

Perhaps at no time as much as the present has the serious study of preserving a good skin and beautifying a poor one occupied the attention of wemankind. All kinds of contrivances have been made to steam the face, but the one used at a fashionable toilet establishment on west Twenty-third street is just now the favorite. There can be seen most women of the fashionable world, and many actresses.

Lillian Russell prides herself on having a complexion which is not ashamed of the daylight. When off the stage, she never powders or paints, and has a skin

like that of a baby. She has had made for her especial use at home a face-steamer. This she uses every day for fully fifteen minutes at a time. All the impurities which gather from the nightly use of stage grease, paints and other cosmetics, are thus removed. After the steaming process is finished she has her face gently rubbed with cold cream. This is washed off with lukewarm water, and presto! Miss Russell's skin appears in all its pristine

Madame Bonaparte, nee Patterson, was Madame Bonaparte, nee Patterson, was noted, even in old age, for her wonder-fully preserved complexion. When ques-tioned as to what she did to keep her skin so fair, her answer was: "Keep it clean with hard soap and

The other day the writer met one of this oming season's society debufantes. Her gown bore the Paris look, her hat was decidedly from Virot, her boots were of the newest and swellest make, her gloves immaculate and the tout ensemble re-minded one of a juvenile fashion plate. But the whole picture was marred by a bad skin-her complexion was rough and blotchy.

This young lady appealed to me, askruns young lady appealed to me, asking what she could do to remedy this defect, which really spolled an otherwise pretty face. She seemed to think that candy-eating when young caused the

After a second glance, I advised her to have her face thoroughly steamed, then washed in tepid water with castile soap. Without being aware of the fact, the whole trouble lay in the fact that

the whole trouble lay in the fact that the young woman's face was not clean—the pores were stopped, and had been, probably, for years. Superficial face washins, then powder plentifully added, is enough to spoil the toughest skin. The late Mrs. John Bigelow was noted for her wonderful skin. She proudly boasted that never in her life did she use a particle of powder on her face. Cold water and brown soap were all that she applied to her skin, and the color on her cheeks was always as dainty as if she was sixteen instead of sixty. if she was sixteen instead of sixty.

Mrs. Charles Stuart Dodge, the young-

est of Mrs. Bigelow's daughters, has in-herited her mother's skin. Mrs. Dodge believes in out-of-door exercise and plenty of it.

Mrs. Van R. Cruger scouts at the idea that powder used on the face in moderation is harmful to the complexion. She thinks that, of course, a cheap powder, being apt to be full of bismuth, does harm in the end, but an unadulterated powder is refreshing and makes the face look batter in every sear.

look better in every way.

Mrs. Cruger thinks that some of the fashionable women carry the preserving and culture of the complexion to too great an extent. She insists that the steaming process for the face is too severe. It is very much the same as the Russian baths, she thinks,—good enough baths for people who bathe perhaps only

once a week, but for women altogether too violent and strong. Mrs. Cruger uses soap to her face only once a week, and then the soap is daintily perfumed. She ridicules the idea that perfumed soap is injurious to the complexion. All who have seen Mrs. Cruger's rose-leaf complexion would be inclined to believe that she is right. hanler is another beau

tiful woman who advocates the use of powder upon the face. She thinks that if the face is properly steamed daily, the powder loses its bad effect. powder loses its bad effect.

Mrs. Chanler has had a small facesteamer made to order for her, and she
says it is a great comfort to her in her
Southern home. Most Southern women
revel in using face powder, but it is
rare indeed if they can be accused of
using other cosmetics.

There is a second to the cosmetic of t

There is a woman here in town whose age has passed the half-century line. Her complexion is the marvel of all who

behold it. Fashionable as veils are now-adays, this matron does not disport one, for through it all would believe that she painted and powdered to excess.

When asked how she preserved her skin, and kept her face free from wrink-

les, she replied:
"Ever since I could remember my face "Ever since I could remember my face has been thoroughly scrubbed twice a day, morning and night, with hard soap and cold water. Afterwards the nurse would massage it well. At night cold cream was applied to it, and well rubbed in. Then a thin piece of linen with places for mouth and eyes cut out, was placed over my face. This prevented any particles of dust or dirt from settling upon it, and entering into the pores.

tling upon it, and entering into the pores. "As I grew older," Mrs. R. went on
"I continued this treatment, and do up
to the present day, save that at night, in
place of the line, I have had made especially a medicated mask, without

which I never sleep."

This method would seem trying to many, but the result is superb. Mrs. Marcy Raymond laughed merrily when asked what she did to preserve

"Scap and water and plenty of it," she said. "Cosmetics, I think, and even the simplest powders, ruin the skin eventu-

Very warm days in the summer a little tojlet powder sprinkled on the face is not objectionable, but aside from this the skin left alone is what is sure to keep it fresh and healthy, and with a paucity of wrinkles.—Boston Journal.

The Fish Did It.

It was a novel object lesson on the effects of stimulants that a New Yorker sojourning in Maine last summer discovered. Beside the house where he boarded was a field that had once been cultivated, but now was as barren as Sahara. "What is the matter with the Sahara. "What is the matter with the land that nothing will grow on it?" he asked the fishefman, his host. "Fish did it." was the laconic answer. "How?" "Why, it was manured with fish. You know farmers near the seashore use porgies, doufish, and other fish worthless to eat to fertilize the land. And don't the fish just make the crops grow for a few seasons! Look at that natch now. few seasons! Look at that patch now. For years it yielded the finest corn. potatoes and garden sass you ever heard of. You see the fish acts on land just as alcohol acts on a man. It stimulates it up to the highest notch, and as long as there is any productive power left in the soil it goes into the crops. But there came the time when that field gave out came the time when that held gave out all at once, and all the fish you could heap on it wouldn't make it bear so much as weeds or grass. The only thing is to let it lie fallow until the soil gains strength by rest. Farmers round the seashore have found out that, though fish fertilizers give them tempting crops to start with, they must be handled as carefully as a man ought to handle rum or brandy.-Ex.

That which is popularly known as the funny bone, just at the point of the el-bow, is in reality not a bone at all, but a nerve that lies near the surface, and which, on getting a knock or blow, causes the well-known tingling sensation in the arms and fingers. PURNITURE, CARPETS, Sa.

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